

GUITAR
SCHOOL

JUDAS PRIEST

HELL BENT FOR LEAD LICKS

A LEAD GUITARIST'S GUIDE TO JUDAS PRIEST

BY NICK BOWCOTT



JUDAS PRIEST

UP

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A Lead Guitarist's Guide to



by Nick Bowcott

**"Rising from darkness, where Hell hath no mercy
and the screams of vengeance echo on forever,
only those who keep the faith shall escape the
wrath of the Metallian... Master of All Metal."***

***Quote taken from Judas Priest's album, *Defenders Of The Faith*.**

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Foreword

Metalopolis: The Home of British Steel

"Be silent!" barked the sinister, silver-haired sage who suddenly appeared at the head of the chattering, laughter-filled classroom. With a swift movement of his boney, talon-like fingers, he flicked a handful of straggly locks from his furrowed brow, revealing an unnaturally deepset pair of lifeless, bloodshot eyes. The craggy, time-chiseled features of this enigmatic, cloaked figure were disturbingly striking. "Sit up straight and be still! Cease from chewing that disgusting gum and pray to God that even your breathing be silent!" he spat through clenched, discolored teeth. His spine-tingling, tomb-like voice and unnerving, piercing stare demanded immediate quiet from the cowering students. "That's better, boys and girls, much better..." their terrifying new 'teacher' growled as his grotesquely misshapen form glided with ghost-like grace across the classroom's creaky floor.

Wheezing slightly, his painfully thin, towering frame turned to face the blackboard. He paused for an instant, a fleeting moment in time that seemed like an eternity to his spellbound audience. Then, after noisily clearing his throat, he resumed his ice-cold rhetoric: "Now that I've managed to attract your attention, kindly allow me to teach you a thing or two about what British Steel is and from whence it came. Firstly, I order you to erase from your minds all that Mr. Shackleton has taught you concerning this subject during his inexcusably inept geography lessons because it's all dreadfully wrong!" As if to further accentuate the venomous delivery of his last remark, he whipped his frail, sinewy arm through the air and crashed his cane down onto a nearby desk with an ear-splitting crack. The impact of this explosive act of unfettered, violent rage was massive and caused his petrified listeners to jolt upright in startled unison. Their fear had now reached a new level of intensity – a level beyond that of even their darkest dreams.

"Verily, we all know that the northern English city of Sheffield is famous the world over for its high quality, stainless steel, but who cares?" he ranted, gesticulating wildly. "I don't, and neither do you, I'll wager. The significance of what I'm about to disclose is of infinitely greater interest and value..." As he uttered these words a beguiling metamorphosis took place – his once dead eyes began to blaze, his crooked body slowly but surely straightened and his hitherto harsh, hollow voice started to pulsate with such vibrant passion that it seemed to develop a strange, almost dulcet softness. "My sole purpose for being here is to educate you on that precious musical commodity we know and love as Heavy Metal," he purred. "Pray heed me, my children, while I tell ye this – when it comes to the creation of this much-revered art form, one solitary citadel in the whole of the known universe stands supreme as the ultimate source: Birmingham, England – a place whose significance stretches beyond that of merely being an area of mass humanoid dwelling and toil. Mark my words, Birmingham is truly a metalopolis and from its mighty loins spring forth the finest British steel!"

As the sound of this dramatic revelation reverberated eerily around the crypt-like classroom, the old one's eyes began to glow with incandescent intensity, as if a fire burned brightly within them. He raised his arms skyward and then, with a blinding flash, he was gone. The truth of his words, however, will always remain deep within the souls of all those who heard them...

As just revealed, the city of Birmingham is not only the industrial heart of the English Midlands, it is also the U.K.'s prime source of Grade A, face-melting Heavy Metal. What factors are responsible for this region's remarkable ability to beget world-conquering, ground-breaking metal acts remains shrouded in mystery. Maybe it's something in the air, the local drinking water, or the dark mood and atmosphere that walk hand in hand with the smoke, noise and grime that constantly belch from the blackened bowels of the many factories, furnaces and mills that pump the area's very

lifeblood. Whatever the reason, the rock community will always remain in eternal gratitude to this metalopolis and it's surrounding suburbs as their coupling has spawned some of the most important and influential Heavy Metal pioneers of all time: Led Zeppelin, Black Sabbath, Ozzy Osbourne, Diamond Head, and last, but definitely not least, Judas Priest.

To be more geographically correct, my friends, Judas Priest does in fact hail from a small area that lies huddled on the northwest perimeter of the Birmingham city limits – a place known to some as “The Black Country.” It is so dubbed due to the fact that, in days gone by, the soot and smoke created by its numerous tiny backstreet metalworking industries literally turned the area black!

Did the continual ominous presence of such dank and gloomy surroundings in some insidious way help instigate the forging of Priest's unique brand of molten metal music? Well, folks, the following lyrical excerpt from their song “Monsters of Rock” might well give you a clue or three...

*“It started many years ago, out of the Black Country.
The seed became the embryo, for all the world to see.
Like stealth the word spread from mouth to mouth, all corners of the land,
And soon the thing began to grow, and get right out of hand.
From the concrete jungle,
The smoke, the dirt, the grime,
Could not contain the hunger.
It grew and grew in time,
Into a monster.
Monster of rock...”*

Q.E.D.

A Pre-Priest Pep-Talk

(a.k.a. “Hi, my name is Nick, this is what I do and here’s where I’m coming from.”)

Heavy Metal guitar books? The music stores are overflowing with the infernal things! It sometimes seems like every bozo and his brother who can churn out a distortion-driven E5 power chord has tried his hand at the “Metal Method” game. I’ve shelled out a small fortune on guitar books, cassettes and videos. I do have some truly wonderful purchases in my collection – the only trouble is that for every great one I must have four or five others that fall sadly short of being even vaguely reasonable.

I firmly believe that the main reason why a lot of these “how to play Metal” type courses are so bad is simply because they’ve been written by people who know little or nothing about the subject. Many of the guilty parties are, I’m sure, fine players with a mind-boggling understanding of music theory. When studying their work, however, it becomes painfully clear that they have no real grasp of what Heavy Metal is all about. Plugging into a fuzz-box, putting on a studded wrist band and then blasting out a few power chords through a gargantuan Marshall stack does not a K. K. Downing or a Glenn Tipton make – even if your amp is turned up to a cranium crushing, Nigel Tufnel approved “11”. Heavy Metal is more than just a collection of brain-boiling riffs – it’s an attitude and a way of life!

I wouldn’t attempt to write a book on country guitar for the simple reason that I’m not a country player and therefore am not qualified to do so. I get the distinct impression that the same guys responsible for many of those truly dreadful “Metal Methods” on sale out there would think nothing of strapping on a Rhinestone Telecaster, donning a Stetson and then putting together their next instructional masterpiece: “The Ultimate Country Picking Guitar Course”, providing, of course, they’ve finished work on their marvelous “Acoustic Folk Method” project!

I have the same sardonic feelings concerning a good many of the guitar magazine journalists who interview the front-running heavy metal axemen, and here’s my reason why: I’ve always found that you can learn a vast amount about guitar by merely discovering what your favorite players have to say about their chosen craft. For this to happen, however, someone has to ask the right questions, and therein lies the problem. To be brutally frank, half of such interviews are conducted by writers who wouldn’t be able to tell the difference between an early Black Sabbath cut and a track off of a Pantera LP.

By this time, I’m sure you must be wondering what on earth any of this has to do with a lead guitar book based on Judas Priest. Well, chum, the point I’m so clumsily trying to make here is this: I honestly feel that a project such as this can only be carried out properly if the author truly loves and plays the type of music in question. I can look you straight in the eye and tell you Heavy Metal is the music form I live for and is the only thing I’ve ever wanted to master on guitar. It was my obsessional love for gut-churning, head-banging Metal that first caused me to pick up the instrument at age 16. Driven by the uncontrollable urge to gig, I formed a band called Grim Reaper in 1979. After four fun-filled years of performing shows at what seemed like every toilet in our native England, we somehow managed to land a record deal. The band went on to release three albums through RCA, USA (“See You In Hell,” “Fear No Evil” and “Rock You To Hell”) before we got sued in a major way by a minor league loser. Thus our “Reaping” days were sadly put on ice.

Defenders of the Faith

In terms of sheer longevity and unfaltering dedication to its chosen high-precision art, Judas Priest is peerless in the Heavy Metal realm. To date, this timeless outfit has released a staggering total of no fewer than fourteen albums and the impact its music has had on the Heavy Metal genre is immeasurable. Aside from entertaining many millions of headbanging, metal maniacs the world over and influencing countless bands, Priest has helped shape the face of Heavy Metal into what we know and love it to be today. Judas Priest is more than just a great band, it's a living legend...

Before the Dawn Priest's Lean Period

Due to the fact that Judas Priest has spent a good portion of the last two decades perched at the very peak of the Heavy Metal kingdom, it's often easy to forget that the band had to fight tooth and nail to reach such a lofty position in the pecking order. Like most dedicated bands who are determined to make it, Priest had to endure its fair share of hard times. Glenn Tipton was only too quick to point this fact out when he talked to me exclusively for this project.

"We had it pretty rough for quite a while before we made our breakthrough," the guitarist recalls. "I mean, sometimes we were lucky if we had enough money to put petrol in our van. We used to drive hundreds of miles to a gig, hump all our own gear, play the show and then load up the can and head for home the same night! If we each ended up with ten quid (slang for £10:00, which is about \$18) I guess we thought we were rich!" (Laughs.)

Poverty aside, another common fate of struggling young bands who are hungry for success is signing a bad recording contract, – something Mr. Tipton and co. know about only too well: "Our time with Gull Records, the small, English independent label that released Priest's first two albums, *Rocka Rolla* [1974] and *Sad Wings of Destiny* [1976] was a nightmare," Glenn says with a grimace. "They gave us no money and did everything wrong. Looking back, it's amazing that we didn't break up because of them." Luckily for both the band and their countless future fans, Priest managed to break away from this dreadful company and the rest is history!

Talking of history, let's take a quick look at some of the many major landmarks in Judas Priest's long and illustrious life. As the group's story has been well-documented elsewhere, I'm only gonna give you a good basic outline. If you wanna fill in the gaps, go book shopping, pal!!

The History of Judas Priest (The much-abridged version!)

1947: Glenn Tipton born in Halesowen, England.

1951: K.K. Downing born in West Bromwich, England.

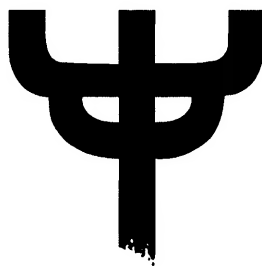
1971: K.K. and Ian Hill (bass) form the embryonic Judas Priest in Birmingham, England.

1973: Rob Halford (vocals) is recruited.

- 1974: Glenn Tipton joins the Priest brotherhood and the bond that forms between them creates a stable band nucleus that has remained together to this very day. The band signs to a small British label called Gull Records and releases their debut album, *Rocka Rolla*.
- 1975: The group makes a highly acclaimed appearance at the famous Reading Festival in England.
- 1976: Priest's second LP, *Sad Winds of Destiny*, comes out but is poorly promoted by Gull. As a result, the band and label part company.
- 1977: CBS signs the group to a multiple-album, worldwide deal and Roger Glover (Deep Purple's bassist) produces their *Sin After Sin* record. The LP breaks into the English Top 30 and Priest's first major U.S. tour is highlighted by some support slots with Led Zeppelin.
- 1978: *Stained Class* is released and establishes the band as a major metal force in England. Successful tours of America and Japan help elevate the group's global standing.
- 1979: Priest's fifth album, titled *Killing Machine* in England and retitled *Hell Bent For Leather* in the U.S. is released. The "Take On The World" single is a U.K. hit. Intensive touring, plus the popularity of their "Evening Star" single, serves to heighten Priest's reputation and following. Several sold-out shows in Tokyo, Japan are recorded and the resulting live LP, *Unleashed In The East*, is greeted enthusiastically by critics and fans alike. It quickly becomes the band's first Top 50 album in America.
- 1980: With a new drummer named Dave Holland on board, Priest forge their *British Steel* masterpiece. The "Living After Midnight" single goes Top 10 in the U.K. and the LP goes Top 40 in the U.S.
- 1981: The *Point of Entry* album is issued, followed by a world tour that sells out almost everywhere it visits.
- 1982: Priest releases *Screaming For Vengeance* in June, and by October the album has sold over 500,000 copies in America alone.
- 1983: In April, *Screaming For Vengeance* is certified Platinum in the U.S.A. (over 1 million units sold).
- 1984: *Defenders of the Faith*, the group's tenth LP, is put out and a lengthy world tour is followed by a well-earned break for the exhausted quintet.
- 1986: The *Turbo* album marks the welcome return of "the Priest" to the forefront of the H.M. fray. The highly elaborate "Turbo...Fuel For Life" tour ensues and the boys pack venues everywhere.
- 1987: Tapes recorded during the "Fuel For Life" tour result in an 11 song, double live album, appropriately titled *Priest...Live!* A 95-minute long video filmed during the same tour is also released bearing the same title (note: the video contains entirely different recordings of the 11 songs on the record, plus four "bonus" tracks: "Locked In," "Desert Plains," "The Green Maralishi (With the Two-Pronged Crown)," and "Hell Bent For Leather."

- 1988: ***Ram It Down*** hits the stores and Priest hit the road for yet another arduous world trek.
- 1989: After completing the ***Ram It Down*** tour, long serving skinsman Dave Holland amicably parts company with the band. His replacement is one Scott Travis, an American who used to play drums with Racer X, a band that also featured guitar hero Paul Gilbert, now in Mr. Big.
- 1990: Priest records their fourteenth (!!) album, ***Painkiller***, with Mr. Travis kicking up a proverbial storm on his drums. Before it's release, however, the band appears on trial in Reno, Nevada, U.S.A., charged with recording subliminal backwards messages on four songs that appeared on their 1978 ***Stained Class*** album, which allegedly caused two American youngsters to commit suicide. Fourteen harrowing days later, Priest emerges from the court room having been found "not guilty" of these ridiculous charges. Both youths were drug and alcohol abusers and, while their deaths are indeed a tragedy, it is totally ludicrous for a record to be charged with murder.) "Heavy Metal was once again the scapegoat," mused Glenn ruefully. "I can't believe that so much time, effort and taxpayer's money was wasted on such nonsense. Still, justice prevailed in the end."
- Once vindicated, Priest unleashed ***Painkiller*** on an unsuspecting public who immediately lapped up its incredible energy and heaviness. Then, as per their usual M.O., the boys hit the touring trail with a vengeance.
- 1991: Yet more duty touring for their painkilling cause! Also, CIRCUS magazine (U.S.A.) rightfully honors Judas Priest's sterling metal services by inducting them into the prestigious "Circus Hall Of Fame."

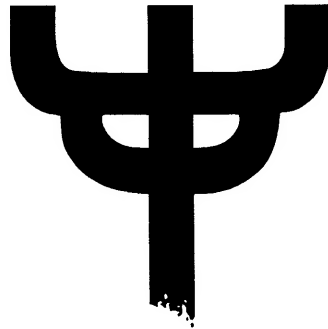
...to be continued...!!!



NOTE: A complete Judas Priest Album discography (including track listings) can be found in *Appendix I*.

HELL BENT FOR LEAD LICKS!

53 fiendishly clever “user friendly” lead licks from the furiously flying fingers of Messrs. Downing and Tipton



*“If you want it, come and get it”**

* From “Come and Get It” by Judas Priest

“User friendly lead licks?’ What in God’s good name is this guy talking about?” I hear you cry out in utter bewilderment. Well, comrade, let me explain...

Like most serious guitarists, I’ve been caught up in that seemingly never-ending search for new and better soloing ideas for more years now than I care to remember. During this time of constant hunting, I’ve found that one of the most beneficial approaches is to listen carefully to what my favorite players are doing and try to spot cool sounding runs and licks that I think might work outside of their original context. These little “snippets of solos” might be short 1-2 bar bursts or longer 4-8 bar runs. It goes without saying that certain sections of a lead break are often tailor-made for the particular song they’re part of, but other segments are frequently considerably less specific and therefore general enough to be used elsewhere. It’s just a matter of seeking them out and then “stealing” them! I prefer to call this process “borrowing.”

I’ve found this “borrowing” approach to gathering new licks and runs far more rewarding than painstakingly trying to copy an entire solo, although there’s nothing wrong with doing so; learning someone else’s solos can be a most useful practice. Consequently, a great deal of the guitar oriented journalistic work I do revolves around this concept of finding and sharing the useable licks and runs of the the rich and famous. I often refer to such playing ideas as “user friendly” for obvious reasons!

So, armed with a huge pile of Priest CDs and tapes, the four Hal Leonard Judas Priest transcription books currently available (see Appendix II), a crate of beer, my trusty ESP axe 'n' Marshall Valvestate stack, plus, of course, my kleptomaniacal ears, I set out on a bold mission to plunder Priest's bulging musical treasure chest for said precious "user friendly" gems.

I emerged many moons later, fingers frayed, brain bludgeoned but sporting a smug, triumphant smile! Yes, my unashamedly blatant act of piracy had proven to be an unqualified success, for in my clutches I held no fewer than 52 "user friendly" beauties! This bounty is about to be laid out at your fingertips for your perusal and enjoyment. First, however, a few words of advice:

1) Sound: Like most Heavy Metal licks 'n' runs, all of the ones included in this section will sound best if performed with a thick distortion or overdrive. As many of today's guitar amplifiers contain very high-gain pre-amp sections and equally flexible and powerful tone controls, it is very possible for you to get a great H.M. lead tone by merely plugging your guitar directly into your amp. If, however, your backline isn't that "ballsy," you can use a distortion or overdrive "stompbox" (effects pedal) to achieve the desired sound. Of the many such devices on the market, the following foursome come highly recommended by moi: the Boss SD-1 Super Over-Drive pedal, Pro Co's "Turbo Rat," Ibanez's "Tubescreamer" or the new Marshall "Shredmaster." To further enhance and thicken your lead sound, a subtle touch of reverb and/or delay can often prove jolly pleasant – providing, of course, you don't go overboard with 'em!

2) I'll often modify a run or lick to help give it that "user friendly" quality I'm after. So if some of the goodies that follow don't sound exactly the same as the recorded versions they are based on, you will know why.

3) In my magazine work I've often transposed such excerpts into the common rock keys of E and A minor. In this book, however, I'm not going to give you this convenience. Why? Laziness? Well, maybe a tad, but the real reason I'm leaving each run in the key it was originally recorded in is this: lately I've realized that it's very important for a guitarist to feel comfortable playing in all keys and in all areas of the neck. For those of you not intimately familiar with all the various major and minor key signatures, I've included them in Appendix III for easy reference.

4) As long as you're fairly fluent at reading TAB and have a good basic understanding of musical note values then you should have no real difficulty in sightreading each of these licks without having to refer to the solos they're derived from. Learning them this way is not only good musical practice but can also be very satisfying.

5) Don't rush madly at these licks like a bull in a china shop. The old saying "don't try to run before you can walk" definitely holds true here. When you first attempt a new lick, be it an easy or a hard one, get that foot tapping out the beat at a nice comfortable tempo; don't even think about speeding up to "warp factor twelve" until you've truly mastered the run in question at a slow pace. I can't overemphasize the importance of this "slow, but sure wins the race" approach for the following two reasons:

a) It's much easier to play a lick that you already KNOW fast than it is to try and learn a brand new one at a breakneck speed. The same holds true for rhythm and riffing ideas.

b) Mastering a lick patiently at a sensible, slow speed will help ensure that you're actually playing it as written instead of how you think it should sound.

6) Try NOT to fall into the self-defeating trap of purposely avoiding your fretboard hand pinky when raging through the runs that follow. After all, you've got four fingers (not counting the thumb, of course) at your beck and command, so why not make the most of all of 'em.

For your convenience, I've taken the liberty of furnishing each and every run and lick in this book with a suggested left-hand fingering. If you're a poor, discriminated against "lefty" like me then remember to think "right hand" whenever you see the words "left hand" and vice-versa. As it took me quite some time to come up with these L.H. fingerings, I hope that you won't just cast them a cursory glance. I'm convinced that you'll find my offering in this department both logical and economical. Also, you'll probably notice that my fingerings call upon you to employ your L.H. little finger whenever appropriate, which is a very fine and splendid thing.

7) When string bending, always back up the left-hand finger you're using with the finger or fingers behind it. By this I mean the following:

a) If you're bending with your pinky, help it out by using your ring and possibly middle and index fingers too.

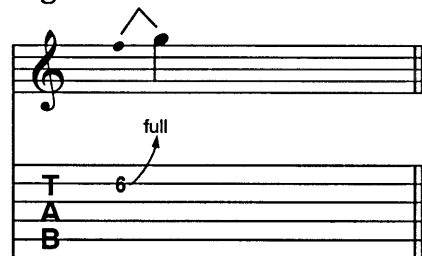
b) When string bending with your ring finger, back it up with your middle and perhaps index finger..

c) Finally, if you're carrying out a bend with the middle finger, call on the support of your index digit.

The importance of such reinforced string bending is two-fold: i) you'll have far greater strength and control over the bending action, and ii) this extra strength and control will dearly aid any left-hand vibrato you wish to put on a bent note.

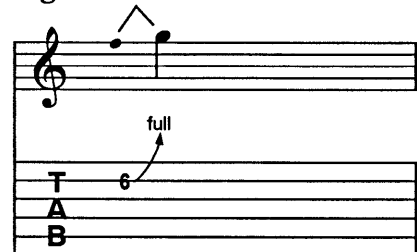
To really hammer home this point, whenever a string bend crops up in the user friendly runs that follow, you'll notice that the recommended L.H. fingering looks like it does in either Figure A or Figure B below:

Figure A



L.H. Fingering: 3(2)

Figure B

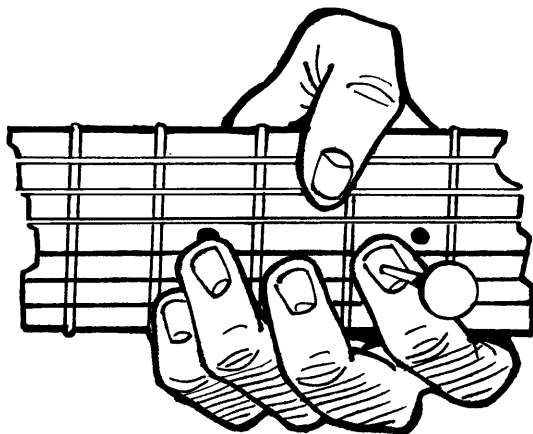


L.H. Fingering: 2(1)

The suggested L.H. fingering of 3(2) in Figure 1 tells you to carry out the required string bend with your ring finger supported by your middle digit; the 2(1) in Figure 2 signifies a middle finger bend carried out with a little help from the good old index.

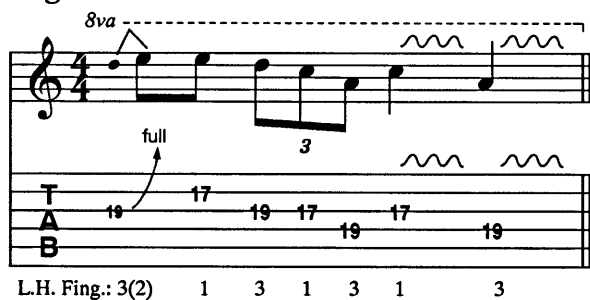
8) A lot of the runs you are about to tackle employ left-hand pull-offs and hammer-on/pull-off combinations. When carrying out such pull-offs, especially wide-stretch ones, please make sure you don't inadvertently bend the string slightly by dragging it down towards the floor. I've found that the easiest cure for this ailment is to imagine that someone has driven a nail straight through the end of the finger you're pulling-off to (usually the index). Visualizing this will help your left hand to pivot around the digit in question while carrying out the pulling-off action, but the string won't be pulled sharp because of the imaginary nail that's pinning one of your fingers to the fretboard! For your viewing delight, a line drawing of this effective, if somewhat gruesome "teaching aid" can be found in Figure C below.

Figure C



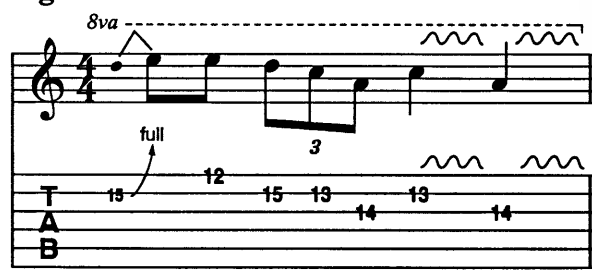
9) Nothing that appears in this book is carved in stone. If you feel more comfortable playing a certain run differently from how it is written, then go for it! For example, the exact same notes that make up the A minor pentatonic lick shown in Figure D can also be played in a completely different region of the neck, as Figure E clearly illustrates. This doesn't hold true for all licks, but don't be afraid to go wandering.

Figure D



L.H. Fing.: 3(2) 1 3 1 3 1 3

Figure E



L.H. Fing.: 3(2) 1 3 1 2 1 2

10) When trying to incorporate these user friendly runs and licks into your own soloing style, as I hope you will, please be sensible about it. Let your heart and ears dictate what you play, not your fingers. I'm sure you'll be able to find cool uses for many of these ideas, but they won't be much good if you just throw 'em into a solo without any thought.

Also, you're more than welcome to tweak any one of these runs into something that's more "you." Hopefully, one of the licks presented here will introduce you to a new idea that will open up a door to some fresh and exciting licks of your own invention. If this situation arises, don't shy away, go for it! After all, one of the greatest things about music is that it's yours to do with whatever you wish.

Anyhow, friends, enough of my blabbing; let's get into some playing. Pick up your guitar and let's go!

PENTATONIC PLEASURES

To help ease you gently into this savory batch of Priest style licks ‘n’ runs, our starter course will have a tasty pentatonic minor flavor. In fact, the first eight hors d’oeuvres on the menu are all based on the A minor pentatonic scale (A, C, D, E, G).

Figure 1 is a repetitive, rapid-fire lick that K.K. serves up near the close of his “Dissident Aggressor (*Sin After Sin* LP) solo. This one will warm up your pinky nicely, so use it! Make sure you reinforce your string bending too. I know this particular lick is a pretty well-worn cliché, but what the heck, it sounds good and we know it works!

DISSIDENT AGGRESSOR
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Figure 1

3(2) 1 4 1 etc.

Figure 2 is another repeated motif that usually sounds best when performed fairly quickly. Priest utilizes this baby during the outro chorus of “Ram It Down” (*Ram It Down* LP). This is an easy one to play, but watch out – the string hopping in it may well trip you up at faster speeds.

RAM IT DOWN
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Figure 2

8va

3(2) 1 1 1 3(2) 1 1 1 3(2) 1 1 1 3(2) 1 3(2)

Figures 3 and 4 are a pair of simple, but highly effective runs that Glenn calls on in “Call For the Priest” (*Sin After Sin* LP). If you don’t have a whammy bar on your guitar, don’t worry, you can replace the dive at the end of Figure 3 with a long, slow, L.H. finger slide.

CALL FOR THE PRIEST
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Figure 3

vib. bar dive

3(2) 1 1 3(2) 1 4 1 3(2) 1 4 1 3(2) 1 4 1 4

HARD AS IRON
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Musical score for "The Wind" by John Williams, featuring a guitar and a double bass. The score is in 4/4 time and consists of two systems.

System 1:

- Guitar (Treble Clef):**
 - Measure 1: Quarter note G4, eighth notes A4, B4, C5, quarter note D5, half note E5.
 - Measure 2: Quarter note G4, eighth notes A4, B4, C5, quarter note D5, half note E5.
- Double Bass (Bass Clef):**
 - Measure 1: Quarter note G2, eighth notes F2, E2, D2, quarter note C2, half note B1.
 - Measure 2: Quarter note G2, eighth notes F2, E2, D2, quarter note C2, half note B1.

System 2:

- Guitar (Treble Clef):**
 - Measure 3: Quarter note G4, eighth notes A4, B4, C5, quarter note D5, half note E5.
 - Measure 4: Quarter note G4, eighth notes A4, B4, C5, quarter note D5, half note E5.
- Double Bass (Bass Clef):**
 - Measure 3: Quarter note G2, eighth notes F2, E2, D2, quarter note C2, half note B1.
 - Measure 4: Quarter note G2, eighth notes F2, E2, D2, quarter note C2, half note B1.

The score includes fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8), a "P.M." marking, and a "full" marking.

FREEWHEEL BURNING
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21

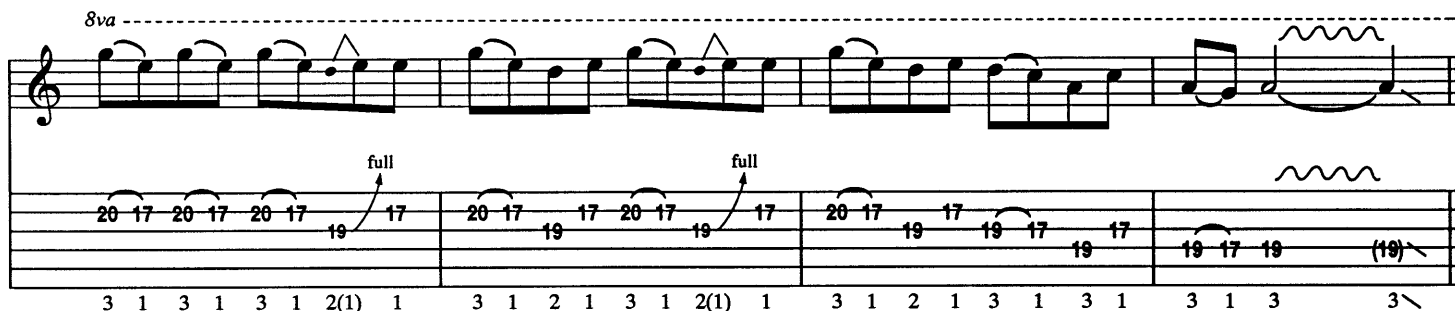
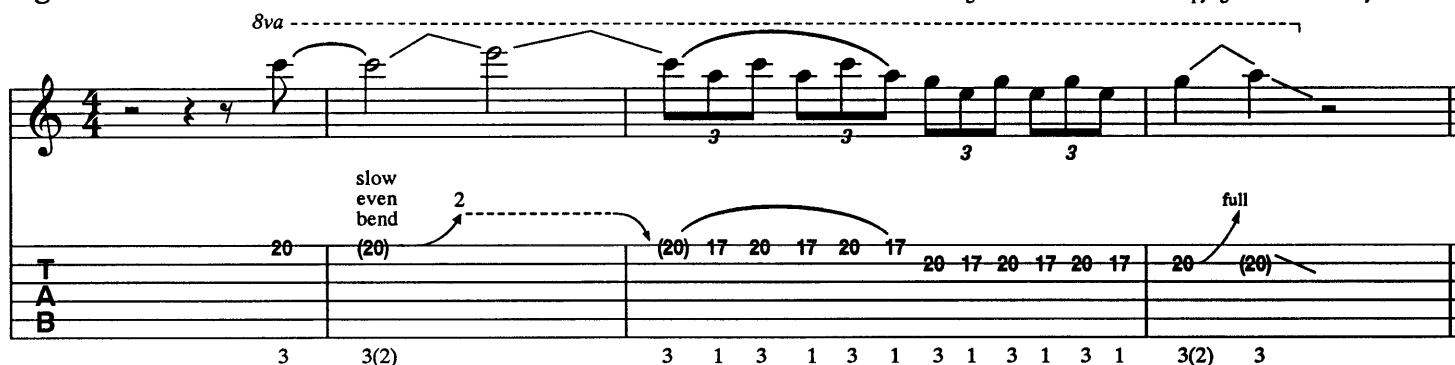


Figure 7 is an outro lick from “Ram It Down.” Nailing that slow and even opening bend is very important, so don’t be tempted to rush it, take your time and get it right. Figure 8 is a variation on K.K.’s opening burst in the shared “Desert Plains” (*Point of Entry* LP) solo. The 2 1/2 step, slow bend it contains requires both strength and control, so it’s definitely a good place to use our reinforced bending technique! Watch out for the wide left-hand stretch at the end of bar 3.

RAM IT DOWN
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Fig. 7



DESERT PLAINS
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Fig. 8

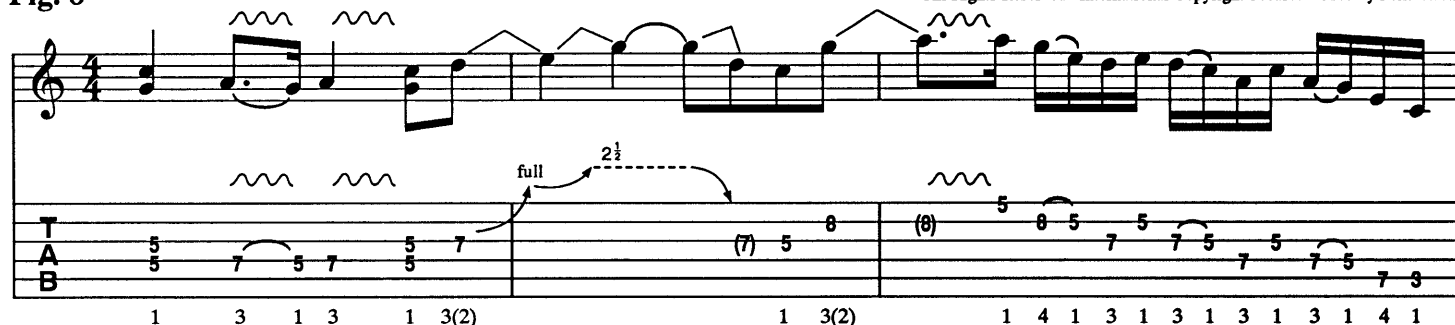


Fig. 9

Figure 10

NOTE: If you have a Floyd Rose-type tremelo system, you might experience these unwanted beating problems anyway if the physical force of bending a string happens to move your tremolo bridge. If this occurs, your strings will all go slightly flat (because your bridge has been “pulled” forward) and the G note you’re fretting at the 15th fret on the high E string won’t really be “G” anymore – C’est la vie!

23

Figure 11

ELECTRIC EYE
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Brutal, Bruising' Blues Breaks.

Next on the menu are some bursts of blues. The minor blues scale can be thought of as a minor pentatonic scale with a flatted 5th note thrown in. I've grown to love the "darkness" this one extra note can add to a run. You'll definitely hear what I mean in a number of the examples we're about to play with, including the first trio, which utilize the A minor blues scale (A, C, D, E^b, E, G). Figures 12 and 14 call on the services of your L.H. little finger – make sure the tiny fellow obliges! Figures 12 and 13 are based upon a pair of phrases Glenn performs during "Freewheel Burning" while Fig. 14 is taken from his memorable "Grinder" solo (*British Steel* LP). Take note of the L.H. finger slides that occur in the latter and watch your accuracy on the low E string bend near the end which will require you to pull the string downwards toward the floor – preferably with more than one L.H. finger.

Figure 12

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8va

full

full

3(2)

1 3 1 3(2) 1 3 1 3 1 3 1 3 1 3 1 3 1 3 2 1 3 1

Figure 14

g

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full full full

T
A
B

3(2) 3(2) 3(2) 1 4 1 3 1 1 4 1 4 1 1 1 4 1 3/3 1 1 4 1 3 1 4 3 1 3 1 3 1 3

A TOUCH OF EVIL
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Figure 15

8va

full

full

T

B

1 3(2) 3(2) 4 1 4 1 4 1 4 3 1 3 3 1 (12)

25

in "Call For The Priest." Figure 17, in which K.K. uses "doublestops" to give the lick a rock'n'roll/Chuck Berry feel, is from "Johnny B. Goode" (*Ram It Down* LP). A doublestop is a diad (two notes played simultaneously) wherein the two notes involved are located at the same fret but on different strings, and can be fretted using just one L.H. finger. As a rule, "doublestops" sound best when they're played using downward pick strokes only.

Figure 16

CALL FOR THE PRIEST
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3(2) 1 4 1 3(2) 3 1 3 1 3 3 3 1 1 3 1 3 1 3 1 3 1 3 2 1 2 1 1 3

Figure 17

8va -----

8va -----

2(1) 1 3(2) 1 3(2) 1 3 2(1) 1 1 3 1 3 3 1 3 1 3 1 4 1 1 3 1

Figure 18 is the opening two bars of K.K.'s "Love You To Death" (*Ram It Down* LP) solo. If you find yourself having trouble with the phrasing of this run, then I suggest you listen to the recorded version. In a few pages I will tell you about my "patented psychological slowing down process," which will definitely help you conquer this lick if its timing is causing you some problems.

Figure 18

LOVE YOU TO DEATH
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3(2) 1 3 1 3 1 3 1 3 1 2 1 2 1 3 2 1 2 1 3 1 3 1 3 3 2 1 1 3 3

Figure 19 is a truly “dark” sounding F# minor blues scale (F#, A, B, C, C#, E) affair inspired by the climax of Glenn’s well known foray on “You’ve Got Another Thing Coming” (*Screaming For Vengeance* LP). The fact that this run ends on a whole note, flatted fifth (C^b) creates an unsettling tension. Please be careful with the timing of this figure as it contains a couple of fairly tricky sixteenth note quintuplets (five notes played in the time of four).

YOU'VE GOT ANOTHER THING COMIN'
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Figure 19

8va -----

T
A
B

1 3 1 3 1 3 1 3 1 3 1 3 2 3 1 1 3 1 2(1) 1 1 1 3 1 2(1) 1 1

8va -----

3 1 2(1) 1 1 3 1 3(2) 1 1 3 1 2(1) 1 3 2 3

Glenn also provides us with Figure 20, a neat little F# minor blues scale (F#, A, B, C, C#, E) lick from “Delivering The Goods” (*Hell Bent For Leather* LP) and Figure 21, a G# minor blues scale (G#, B, C#, D, D#, F#) run that surfaces in “Ram It Down.” To get the full effect of Fig. 21, make sure you palm mute the notes in bar 3 as indicated.

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Figure 20

8va -----

T
A
B

1 4 1 3(2) 1 1 4 1 4 1 1 1 4 1 3(2) 1 4 1 3 1 4 3 1 4 1 1 1 3(2) 3 1 3

Figure 21

RAM IT DOWN
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Blues Control To Major Third

To further bolster blues scale based runs, Glenn Tipton and K.K. Downing often throw in the major third, which is the note two whole tones (4 frets) up from the root. Figures 22-24 are great examples of Glenn doing just this. Figure 22 is similar to something he plays in “You’ve Got Another Thing Coming,” and is in the key of F# minor. In fact, the very first note he performs here is the major 3rd.

Figure 22

YOU’VE GOT ANOTHER THING COMIN’
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The exact same thing happens in Figure 23A, although the root note is A, the major 3rd note is C#. If you look closely, you will see that I’ve included Figure 23B, an alternative way to playing bars 3 and 4. Although I personally find Figure 23A much easier to perform than Figure 23B, I recommend you put some time in on the latter. Oh yeah, in case you’re wondering, Figure 23 is bars 7-10 from Glenn’s “Grinder” lead.

Figure 23a

Figure 23b (Alternative for Bars 3 & 4 of Figure 23a)

The last two examples in this particular section come from Glenn. Figure 24 is inspired by a run he plays halfway through his “Delivering The Goods” solo; it is in the key of E minor, so the blues scale notes are E, G, A, B^b, B, D and the major 3rd is G[#].

Figure 24

As these first 24 Figures have clearly shown us, you don’t have to use weird and exotic scales and modes to develop some great sounding licks and runs. To briefly recap, the 24 Figures we’ve looked at so far have each been based on one of the three following ideas:

1) The Pentatonic Minor Scale (“Pentatonic” is Latin for “five notes”).

2) The Minor Blues Scale (as already pointed out, this is basically the Pentatonic minor scale plus the flatted 5th note).

3) The Minor Blues Scale with a major third note thrown in.

Next on our expedition is a look at the lead playing possibilities of the natural minor scale. . . .

100% Natural (Minor) Lead!

Continuing with our theme of thinking in terms of the pentatonic minor scale as a basic framework for other, more complex scales, the Natural Minor Scale (a.k.a. the Pure Minor Scale or Aeolian Mode) can be viewed as the pentatonic minor with two notes added to it – the major 2nd, which is one tone (two frets) higher than the root, and a flatted 6th, a note eight tones (ten frets) up from the root. Figure 25, our first Natural Minor run, is derived from bars 3 and 4 of Glenn’s “Some Heads Are Gonna Roll” (*Defenders Of The Faith* LP). Thanks to a lot of hammering-on and pulling-off (plus a finger slide,) this passage has a very “legato” (Latin for smooth) feel about it. Use your pinkie as indicated (as you’ve no doubt noticed, I’m gonna continually push and prod you to employ this digit at every opportunity!) and make sure that you don’t inadvertently pull the G or B strings sharp when performing the hammer-on/pull-off combinations in the second half of the run. Remember our “nail through the finger” discussion when playing this figure!

Figure 25

SOME HEADS ARE GONNA ROLL
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The next two examples, Figures 26 and 27, both employ the B natural minor scale (B, C#, D, E, F#, G, A) and Glenn is, once again, the man behind them. Figure 26 is taken from his “Heavy Metal” solo. Make sure that you palm mute the first ten notes as shown.

Figure 26

HEAVY METAL
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Figure 27 is based on the opening 4 bars of Glenn's "All Guns Blazing" (*Painkiller* LP) solo. Watch out for the tricky string hop from the G string to the high E string at the end of bar 2. Incidentally, the reason I've suggested that you do the first bar string bend with your L.H. middle finger (supported by the index, of course!) is to make it easier for you to move up the neck to the 14th position, as demanded at the start of bar 2.

ALL GUNS BLAZING
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Figure 27

2(1) 3 1 3 1 2 4 1 4 2 1 3 2 1 4 2 1 3 1 2 4 1 2 4 3 1 4 3 1 3(2) 3\

To keep things fair and even, the remaining six natural minor forays (Figures 28-31 plus 32A and 32B) are all K.K.'s creation. The first four are in the key of A minor (A Natural Minor scale = A, B, C, D, E, F, G). Figure 28 is based on his second lead burst in the trade-off solo in "Desert Plains." The staccato (staccato means to play a note "crisply") descent in bar 3 is especially catchy. Figure 29 is from the front of his "Hard As Iron" (*Ram It Down* LP) solo and is a marvelous illustration of how effective a simple lick and run combination can be if used with proper thought.

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Figure 28

3(2) 3 3(2) 4 3(2) 3 1 3 2 1 3 2 1 3 1

1 3 1 1 1 3 1 3 1 1 3 1 1 3 1 3 1 3 1 3

Figure 29

8va

full

full

3(2) 1 1 3(2) 1 1 1 3 1 3 1 3 1 2 1 2 1 1 1 2 1 3 1 3

HARD AS IRON
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Figures 30 and 31 are from K.K.'s breathtaking "Blood Red Skies" (*Ram It Down* LP) solo. Figure 30 begins with a fairly straightforward scalar descent/ascent. Don't let the repeated G note at the 17th fret of the D string catch you off guard.

Figure 30

8va

6

3

3

1/2

full

3 2 1 3 2 1 2 3 1 2 3 1 1 3 1 2 3 1 2 3 1 2 3 2 2(1) 2 1 3 1 3(2)

BLOOD RED SKIES
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Figure 31 is a sixteenth note sextuplet (six notes played in the time of four) ascent of the A natural minor scale using only the high E and B strings. It is based on K.K.'s dramatic climax to the solo mentioned above. Once you've mastered this figure using the fingering marked and picking every note, try playing it using hammer-ons. The result will please you, I guarantee.

Figure 31

8va

6

6

6

6

6

6

full

1 2 4 1 3 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 3 1 2 3 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 3 1 2 3 3(2)

Figure 32a is an excerpt from K.K.'s second lead break in the shared "Ram It Down" solo. As you can see, the speedy repeated lick that fills bars 2 and 3 requires you to use frets 23 and 24. Unfortunately, not all guitars have these frets, so in order to accomodate the many Les Paul (22 frets) and Stratocaster (21 frets) owners out there, I've included Figure 32b which is the same run one octave (12 frets) lower. I recommend trying Figure 32b, even if your guitar does have 24 frets as it will give your left hand a good stretch and work that pinky too!

Figure 32A

8va -----

3 1 2 4 1 2 3 1 2 4 1 2 3 1 2 4 1 2 3 1 2 4 1 2 3 1 2 2 2 1 2 1 1

Figure 32B

4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 3 3 3 1 3 1 1

Mixing 'n Matching Scales and Modes

Like most accomplished modern rock soloists, K.K. and Glenn are both masters at mixing together various scales and modes, as we shall see in the next few examples. Figure 33 is based on the second half of K.K.'s second break in the trade-off "Ram It Down" solo. In it, he mixes the G[#] minor blues scale (G[#], B, C[#], D, D[#], F[#]) with the G[#] minor Dorian (G[#], A[#], B, C[#], D[#], E[#], F[#]). (Note: E[#] is the same note as F[♮].)

Figure 33

8va -----

1 3 1 3 1 3(2) 1 1 1 3 1 2(1) 1 3 2 1 1 3 1 3 3 3 1 1 3 1 1 1 14 16 3(2)

Figures 34 and 35 are both based on E minor runs; Figure 34 is inspired by K.K.'s lead part in "Between The Hammer And The Anvil" (*Painkiller* LP). In this figure he starts off using the E natural minor scale (E, F \sharp , G, A, B, C, D) and then shifts to the E minor blues scale (E, G, A, B \flat , B, D) towards the end of bar 2. Notice the wide compound bend (A to B \flat to D) which requires you to pick the first note only.

Figure 34

BETWEEN THE HAMMER & THE ANVIL
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8va -----

full

1/2

12 12 14 15 15 (15) 14 12 15 15 12 14

1 1 2 3 3(2) (3) 2 1 3 3 1 3(2)

8va ----- loco

3

1/2 full

14 (14) 12 12 14 12 12 12 15 12 12 15 14 12 14 14 (14) 14 12 14 (14)

3(2) (3) 1 3 1 3(2) 1 1 1 4 1 4 1 4 3 1 3 3(2) 3(2) 3 1 3 (3)

Figure 35 is a lick that appears in Glenn's "Hell Bent For Leather" *Hell Bent For Leather* LP [U.S.], *Killing Machine* LP [U.K.] lead in which he combines an A minor blues scale (A, C, D, E \flat , E, G) with the A minor Dorian mode (A, B, C, D, E, F \sharp , G). Be careful not to overbend the 1/2 step bend and release in bar 1.

Figure 35

HELL BENT FOR LEATHER
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8va -----

1/2

17 19 (19) 17 20 17 19 17 20 17 20 20 19 19 20 20 17 (17)

1 3(2) 3 1 4 1 3 1 4 1 4 4 3 3 4 4 1

Figure 36 is a burning run based on a section of K.K.'s "Blood Red Skies" solo. The 1st bar is a fiery high E string descent of the A natural minor scale (A, B, C, D, E, F, G) while the second bar mixes in a harmonic minor scale (A, B, C, D, E, F, G \sharp). Observe the chromatic tension caused by this blending of scales in the 2nd beat of bar two when the run goes down from A to G \sharp to G.

Figure 36

As was the case in Figure 3, if you don't have a whammy bar, then use a finger slide to end the run in place of a tremolo arm "dive bomb."

Realizing that Figure 36 is now the third run I've shown you which could be made less difficult to master if my so-called "patented psychological slowing down process" were used, I guess it's high time I explained it to ya!

The Psychological Slowing Down Process

I don't know about you but whenever I'm faced with a bar that's brimming with countless notes and stacks of beams (see figure 37) I get very intimidated.

Figure 37



Here's how I managed to conquer this nasty and potentially creatively crippling phobia. . .

I've long been aware of the fact that a fast solo is easier to copy from a record if you can listen to it at half-speed. So, one day, when faced with a note-packed monster like Figure 38A, I decided to see if I couldn't effectively "half-speed" the run on paper so that it wouldn't be so full of visual terror. I successfully achieved this goal by doing the following logical thing: I doubled the value of all the notes in the run (so a quarter note became a half note, a sixteenth became an eighth, etc.) and wrote it out again. The "half-speed" version I created wasn't half as frightening to look at, and this definitely helped me to master the run. To show you exactly what I mean, a "half-speed" version of Figure 38A is shown in Figure 38B.

Figure 38a

Figure 38a shows a guitar solo in 4/4 time. The top staff is a single melodic line with many slurs and ties. The bottom staff shows fingerings (1-5) for the left hand. The run is divided into sections of 5, 3, and 6 bars.

Figure 38b

Figure 38b shows a guitar solo in 4/4 time. The top staff is a single melodic line with many slurs and ties. The bottom staff shows fingerings (1-5) for the left hand. The run is divided into sections of 5, 3, and 6 bars.

I'm sure you'll agree that Figure 38B looks a great deal more "friendly" than Figure 38A!

Now, by doing this, the number of bars has obviously been doubled (there are four in 38 B and only two in 38A) but this doesn't really matter if this method helps you with a troublesome run. Once you've gotten used to playing the run at "half-speed," it's a fairly easy process to get back up to the correct tempo. Sometimes there are certain licks you won't be able to play unless you can hum them and this "slowing down" process will definitely help you learn to be able to hum a difficult run! Also, as I mentioned in the preamble to this "user friendly" section, it's easier to play a run fast once you've mastered it slowly.

I've found that adopting this "psychological slowing down" idea (and you don't have to write the "half-speed" version out all the time; after a while you'll be able to do it in your head) has helped me greatly when trying to learn runs such as Figures 38A, 36, and 18. Whenever I come up against a lick that looks "scary," I simply remove its fangs by "half-speeding" it in my mind.

Figure 38A is similar to a molten E minor thing Glenn does in his emotive "Touch Of Evil" (*Painkiller* LP) solo. In it, he combines the E natural minor scale (E, F \sharp , G, A, B, C, D) with the E harmonic minor scale (E, F \sharp , G, A, B, C, D \sharp) in bar 1, and then mixes up the E minor natural scale with the E minor blues scale (E, G, A, B \flat , B, D) in bar 2. Don't forget to impale your L.H. index finger to the fretboard with an imaginary nail when playing this one!

Pedal Point and Wide Stretch Wonders

A pedal point run is one that "pivots" around a certain note that is repeated often, usually every other note. This repeated note is called the "pedal point" or "pivotal" note. This is basically a classical playing trait that works well in many metal solos. Figure 39A is a pedal point style run in C \sharp minor that uses the C \sharp natural minor scale (C \sharp , D \sharp , E, F \sharp , G \sharp , A, B) and the C \sharp minor blues scale (C \sharp , E, F \sharp , G \sharp , G \sharp , B).

This Figure is an excerpt from Glenn's apt solo in "Delivering The Goods" and contains a pedal point idea appears in the first two bars. The pivot note here is the C \sharp at the 9th fret of the high E string. This note is played alternately with a run that goes "E, D \sharp , C \sharp (at the 14th fret of the B string) and B." Figure 39B is a version of the first two bars in which the C \sharp pivot note and the C \sharp of the run are both played at the 9th fret of the E string.

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Figure 39a

Figure 39a shows a guitar solo in C \sharp minor. The notation includes a treble clef, a key signature of two sharps (F \sharp and C \sharp), and a 4/4 time signature. The solo is divided into two systems. The first system consists of two bars, each containing a complex run of notes with fingerings indicated by numbers 1-4. The second system also consists of two bars, with the first bar featuring a "1/2" bend and an "even bend 2 1/2" instruction. The notation includes various musical symbols such as slurs, ties, and accidentals. Below the staff, there are fret numbers (12, 9, 11, 14) and a sequence of numbers (3 1 2 1 4 1 3 1 3 1 2 1 4 1 3 1) indicating the fret positions for the notes.

Figure 39b

3 1 2 1 4 1 3 1 3 1 2 1 4 1 3 1 3 1 2 1 4 1 3 1 2 1 3 1 1 3 1

Figure 40A is a pedal point run K.K. plays in his portion of the split “Between The Hammer & The Anvil” solo. The key is E minor and the scale being employed is E natural minor (E, F[#], G, A, B, C, D). This is a fairly wide-stretch run that uses the high E and B strings only. The fingering for this figure is symmetrical (i.e. identical on each string) as shown in Figure 40B, a fretboard diagram of said fingering pattern. The pedal point note in this run is the G at the 15th fret on the high E string.

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[illegible]

A 5x5 grid with 6 points plotted at (4,1), (5,1), (4,2), (5,2), (4,4), and (5,4). The right edge of the grid is labeled "15 fr."

COME AND GET IT
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8va

8va

Figure 42

Figure 42

Figure 42 shows a musical score for a guitar. The score is written for a treble clef staff and a tablature staff. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The tablature staff has three lines labeled T, A, and B. The music consists of a series of eighth notes, some beamed together, and a final measure with a wavy line indicating a sustain or breath mark. The tablature numbers are: 10, 12, 12, 12, 14, 12, 12, 12, 15, 12, 12, 12, 17, 12, 12, 12, 15. The fret numbers are: 1, 1, 1, 1, 2, 1, 1, 1, 3, 1, 1, 1, 4, 1, 1, 1, 3(2).

Figure 43

NIGHT CRAWLER
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Figure 44

ALL GUNS BLAZING
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Spine Chilling Tapping

Two-handed tapping has become one of the most popular lead playing tricks of the last decade or so thanks largely to the pioneering work done by King Edward Van Halen. The Priest pair have definitely gotten this playing tool down to a tee and are masters at using it to their musical advantage. Figure 45 is a two bar idea based on a neat little two-handed tapping flourish Glenn delights us with at the start of his solo in "The Sentinal" (*Screaming For Vengeance* LP). As well as standing up as a cool sounding A natural minor (A, B, C, D, E, F, G) lick in its own right, this figure also serves as a useful coordination exercise due to the varying left hand pull-off/hammer-on combinations it employs. Enjoy!

Figure 45

THE SENTINAL
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*Note: B \flat = A \sharp

8va

HEAVY METAL
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[illegible]

43

A TOUCH OF EVIL
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8va

L.H. Fingering: 1 2 3 2 1 3 1 2 3 2 1 3 1 2 2 1 3 1 2 3 1 1 2 1 2 3
Alternate L.H. Fingering: 1 3 4 3 1 4 1 3 4 3 1 4 1 3 3 1 4 1 3 4 3 1 3 1 3 4

T
A
B

12 14 15 14 12 15 12 14 15 14 12 15 12 14 19 14 12 15 12 14 15 14 19 12 14 19 12 14 12 14 15

2 1 3 1 2 3 1 2 3 2 1 3 1 2 2 1 3 1 2 3 1 1 2 1 2 3

3 1 4 1 3 4 3 1 4 1 3 3 1 4 1 3 4 3 1 3 1 3 1 3 4

14 12 12 15 14 12 12 14 15 14 12 12 14 15 14 12 15 14 12 14 15 14 15 12 15 17 (17)

2 1 3 1 3 2 1 3 1 2 3 2 1 3 1 2 3 2 1 2 3 2 1 3 2 1 2 1 3 1 2 3(2)
3 1 4 1 4 3 1 4 1 3 4 3 1 4 1 3 4 3 1 4 3 1 3 1 4 1 4 3(2)

Our last Tipton tapping trip is the classical-tinged eight bar opening to his celebrated “Hell Bent For Leather” solo. I’ve also included K.K.’s underlying power chord part so you can play the run with a friend's accompaniment.

HELL BENT FOR LEATHER
Words and Music by Glenn Tipton
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Grtr. 1: Glenn

A⁵

* Tap performed with side of pick

* T T T T T T T T T T T T

21 14 17 21 14 17 21 14 17 21 14 17 21 14 17 21 14 16 21 14 16 21 14 16 21 14 16

1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 3 1 3 1 3 1 3

Grtr. 2: K.K.

A⁵

E⁵

7 7 5 9 9 7 5

The key of the passage is A minor and the scales employed by Glenn are the A harmonic minor (A, B, C, D, E, F \sharp , G \sharp) and the A minor Dorian mode (A, B, C, D, E, F \sharp , G). Glenn performs the right-hand tapping action with the side of his pick instead of with the tip of his L.H. index or ring finger, as is more common. Using the edge of the pick to carry out the tapping gives the technique a much sharper attack and creates different tonal nuances. Notice how Glenn opens the run by tapping out an A minor arpeggio (“broken chord” – A, C, E) over the backing A5 chord in bars 1 and 2 and then finishes with a D major arpeggio (D, F \sharp , A) over the underlying D5 chord in bar 8. And this leads us nicely into. . .

Artful Arpeggios

Sweep-picking speed-of-light arpeggios are a common rock practice nowadays and can be extremely effective – providing it isn’t overdone, of course. Here are three swiftly performed arpeggios from the *Painkiller* LP for your sweep-picking fancy . Figure 49 is a short, sharp fill that appears in the second verse of “Night Crawler.” As you can see, it is in B minor and opens with a

swept ascent of said arpeggio (B, D, F[#]) before finishing with a nifty B natural minor (B, C[#], D, E, F[#], G, A) noodle. Figure 50 is the dynamic F[#] minor flurry Glenn sweeps out near the start of “All Guns Blazing.” Notice how he plays the second, faster F[#] minor arpeggio (F[#], A, C[#]) an octave higher than the one he opens with. Figure 51 is also a Tipton supplied goody and is similar to the front of his “Painkiller” solo. Watch out for the tricky string hopping that crops up!

Figure 49

NIGHT CRAWLER
Words and Music by Glenn Tipton, Rob Halford and K.K. Downing
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Figure 52

Figure 52 shows a musical score for a guitar solo in 4/4 time, featuring a G# diminished 7th arpeggio (ending on F#) and a G# minor pentatonic scale. The score includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The solo is divided into three measures, each with a specific fretboard diagram below it. The first measure is labeled "G# dim7 arpeggio (ending on F#)", the second "G# dim7 arpeggio", and the third "G# m pentatonic". The fretboard diagrams show the fret numbers for the strings (T, A, B) and the corresponding notes. The first measure ends on the 4th fret of the B string (F#). The second measure ends on the 7th fret of the B string (F#). The third measure ends on the 11th fret of the B string (F#).

Example 53

Example 53 shows a musical score for a guitar solo in 4/4 time, featuring an E natural minor scale, an E minor blues scale, an E diminished 7th arpeggio, and an E natural minor scale. The score includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. The solo is divided into four measures, each with a specific fretboard diagram below it. The first measure is labeled "E natural minor", the second "E minor blues", the third "E dim7 arpeggio", and the fourth "E natural minor". The fretboard diagrams show the fret numbers for the strings (T, A, B) and the corresponding notes. The first measure ends on the 17th fret of the B string (E). The second measure ends on the 12th fret of the B string (E). The third measure ends on the 11th fret of the B string (E). The fourth measure ends on the 12th fret of the B string (E).

As these two diminished ditties beautifully illustrate, a diminished 7th arpeggio run can really breathe some darkness into a solo. So, experiment with this idea and you might surprise yourself (note: fretboard diagrams of this arpeggio and all the other scales and modes mentioned in this book can be found in Appendix V). However, apply this idea with extreme caution, as a diminished 7th arpeggio burst can sound very out of place if used with little forethought.

Grinding To A Halt!

To conclude this section on soloing ideas, I'm going to leave you with Figure 54, a complete transcription of Glenn Tipton's brilliant "Grinder" solo. Whenever tackling a whole solo, I always find it much easier if I break it down into "bite-sized chunks" and then work on mastering each "chunk" one at a time. So, in order to help you to master this 16 bar barnstormer, I've divided it into five manageable little phrases, as marked in Figure 54. With the exception of Phrase 4, which employs the A natural minor scale (A, B, C, D, E, F, G,) and the major 3rd note (C#) that appears in bar 7, this solo uses the A minor blues scale (A, C, D, E^b, E, G) exclusively. As always, use your pinkie whenever indicated, reinforce those string bends and remember our "imaginary nail" trick when doing any serious slurring.

For your further enjoyment with this lead, I've also given you K.K.'s rhythm part so you and a friend (or a tape machine!) can duet the night away. Providing you apply a sensible sprinkling of the "Three Sacred P's" – Patience, Practice and Perseverance, I'm sure you'll have this excellent little lead break under wraps in no time.

PHRASE 2

PHRASE 3

AQ

8va

full

even release

49

APPENDIX I

Judas Priest Album Discography

(not including “best of” type compilations or bootlegs)

1974: *Rocka Rolla* (Gull, U.K.; Visa, U.S.A.[not released by Visa in the U.S. until 1983])

Side 1: “One For The Road,” “Rocka Rolla,” “Winter,” “Deep Freeze,” “Winter Retreat,” “Cheater.”

Side 2: “Never Satisfied,” “Run Of The Mill,” “Dying To Meet You,” “Caviar & Meths.”

1976: *Sad Wings Of Destiny* (Gull, U.K.; Janus, U.S.A.)

Side 1: “Prelude,” “Tyrant,” “Genocide,” “Epitaph,” “Island Of Domination.”

Side 2: “Victim Of Changes,” “The Ripper,” “Dream Deceiver,” “Deceiver.”

1977: *Sin After Sin* (CBS, U.K.; Columbia, U.S.A.)

Side 1: “Sinner,” “Diamonds And Rust,” “Starbreaker,” “Last Rose Of Summer.”

Side 2: “Let Us Prey,” “Call For The Priest/Raw Deal,” “Here Come The Tears,” “Dissident Aggressor.”

1978: *Stained Class* (CBS, U.K.; Columbia, U.S.A.)

Side 1: “Exciter,” “White Heat, Red Hot,” “Better By You Better Than Me,” “Stained Class,” “Invader.”

Side 2: “Saints In Hell,” “Savage,” “Beyond The Realms Of Death,” “Heroes End.”

1979: *Hell Bent For Leather** (CBS, U.K.; Columbia, U.S.A.)

*This LP is entitled “Killing Machine” in U.K. The title was changed to “Hell Bent For Leather” for its U.S. release.

Side 1: “Delivering The Goods,” “Rock Forever,” “Evening Star,” “Evil Fantasies,” “Take On The World.”

Side 2: “Burnin’ Up,” “The Green Manalishi (with the Two-Pronged Crown),” “Killing Machine,” “Running Wild,” “Before The Dawn,” “Hell Bent For Leather.”

(Note: this track order is per the Columbia Stereo cassette JCT 35706)

1979: *Unleashed In The East* (CBS, U.K.; Columbia, U.S.A.)

(a live album recorded in Tokyo, Japan)

Side 1: “Exciter,” “Running Wild,” “Sinner,” “The Ripper,” “The Green Manalishi (with the Two-Pronged Crown).”

Side 2: “Diamonds And Rust,” “Victim Of Changes,” “Genocide,” “Tyrant.”

1980: *British Steel* (CBS, U.K.; Columbia, U.S.A.)

Side 1: “Breaking The Law,” “Rapid Fire,” “Metal Gods,” “Grinder,” “United.”

Side 2: “Living After Midnight,” “Don’t Have To Be Old To Be Wise,” “The Rage,” “Steeler.”

1981: *Point Of Entry* (CBS, U.K.; Columbia, U.S.A.)

Side 1: "Heading Out To The Highway," "Don't Go," "Hot Rockin'," "Turning Circles," "Desert Plains."

Side 2: "Solar Angels," "You Say Yes," "All The Way," "Troubleshooter," "On The Run."

1982: *Screaming For Vengeance* (CBS, U.K.; Columbia, U.S.A.)

Side 1: "The Hellion," "Electric Eye," "Riding On The Wind," "Bloodstone," "(Take These) Chains," "Pain And Pleasure."

Side 2: "Screaming For Vengeance," "You've Got Another Thing Comin'," "Fever," "Devil's Child."

1984: *Defenders Of The Faith* (CBS, U.K.; Columbia, U.S.A.)

Side 1: "Freewheel Burning," "Jawbreaker," "Rock Hard Ride Free," "The Sentinel."

Side 2: "Love Bites," "Eat Me Alive," "Some Heads Are Gonna Roll," "Night Comes Down," "Heavy Duty," "Defenders Of The Faith."

1986: *Turbo* (CBS, U.K.; Columbia, U.S.A.)

"Turbo Lover," "Locked In," "Private Property," "Parental Guidance," "Rock You All Around The World," "Out In The Cold," "Wild Nights, Hot & Crazy Days," "Hot For Love," "Reckless."
(order as on Columbia CD, CK40158)

1987: *Priest... Live!* (CBS, U.K.; Columbia, U.S.A.)

(a double album length live recording made during Judas Priest's 1986 World Tour)

Side 1: "Out In The Cold," "Heading Out To The Highway," "Metal Gods," "Breaking The Law," "Love Bites," "Some Heads Are Gonna Roll," "The Sentinel," "Private Property."

Side 2: "Rock You All Around The World," "Electric Eye," "Turbo Lover," "Freewheel Burning," "Parental Guidance," "Living After Midnight," "You've Got Another Thing Comin'."

(order as on Columbia double length cassette, C2T 40794)

1988: *Ram It Down* (CBS, U.K.; Columbia, U.S.A.)

Side 1: "Ram It Down," "Heavy Metal," "Love Zone," "Come And Get It," "Hard As Iron."

Side 2: "Blood Red Skies," "Johnny B. Goode," "Love You To Death," "Monsters Of Rock."

1990: *Painkiller* (CBS, U.K.; Columbia, U.S.A.)

Side 1: "Painkiller," "Hell Patrol," "All Guns Blazing," "Leather Rebel," "Metal Meltdown."

Side 2: "Night Crawler," "Between The Hammer And The Anvil," "A Touch Of Evil," "Battle Hymn," "One Shot At Glory."

..... to be continued!

Appendix II

A track-by-track breakdown of lead break credits for the four Hal Leonard Recorded Versions books (including notes and tablature) of Judas Priest material. For the sake of convenience (and logic!) I'm going to tackle these four books in chronological order and will list the songs in the order they appear in each book.

A: Judas Priest Vintage Hits (transcribed by Jesse Gress)

This transcription portfolio contains 14 songs from the group's early catalogue up to, and including, the *British Steel* LP which was released in 1980.

Contents and lead-break credits.

1. Breaking the law (■): no lead in song.
2. Let Us Prey (+): no lead.
3. Call For The Priest (+): the solo trade-off order here is K.K., Glenn, K.K. Glenn.
4. Delivering The Goods: (●) solo by Glenn.
5. Dissident Aggressor (+): solo by K.K.
6. Evil Fantasies (●): lick and ending by K.K., slide guitar is courtesy of Glenn.
7. Grinder(■): solo by Glenn.
8. Hell Bent For Leather(●): solo by Glenn.
9. Invader (*): solo by Glenn.
10. Killing Machine (●): solo by Glenn.
11. Living After Midnight (■): solo by Glenn.
12. Metal Gods (■): solo by Glenn.
13. Stained Class (*): solo by K.K.
14. Starbreaker (+): the solo is split, K.K. starts, Glenn follows and then, they join for a harmony part.

Key: (+) = *Sin After Sin*; (*) = *Stained Class*; (●) = *Hell Bent For Leather* (titled *Killing Machine* in U.K.); (■) = *British Steel*.

B. Judas Priest Metal Cuts

This book contains 14 tracks taken from the band's *Point Of Entry* to *Turbo* period.

Contents and lead-break credits

1. Desert Plains (▼): a trade-off ordered K.K., Glenn, K.K., Glenn.
2. Electric Eye (◆): solo by Glenn.
3. Freewheel Burning (★): solo by Glenn.
4. Some Heads Are Gonna Roll (★): Glenn followed by K.K.
5. Heading Out To The Highway (▼): a harmony solo played by both together.

6. Hot Rockin' (▼): K.K. followed by Glenn.
7. Love Bites (★): no solo.
8. Out In The Cold (▲): intro by Glenn, main solo is K.K., then Glenn.
9. Parental Guidance (▲): Glenn followed by K.K.
10. Private Property (▲): solo by Glenn.
11. The Sentinel (★): solo is split into 7: Glenn, K.K., Glenn, K.K., Glenn, K.K., both together.
12. You've Got Another Thing Comin' (◆): solo by Glenn.
13. Turbo Lover (▲): Glenn.
14. Rock You All Around The World (▲): All lead work by Glenn.

Key: (▼) = *Point Of Entry*, (◆) = *Screaming For Vengeance*, (★) = *Defenders Of The Faith*, (▲) = *Turbo*.

C. **Ram It Down** (transcribed by Jimmy Brown and Chris Amelar)

This book features authentic transcriptions (music and tab) of the entire *Ram It Down* album.

Contents and lead break credits:

1. Blood Red Skies: main solo is K.K., outro lead is Glenn.
2. Come And Get It: solo is K.K., then Glenn.
3. Hard As Iron: lead is in four sections; K.K., both, Glenn, both.
4. Heavy Metal: intro and solos – Glenn.
5. I'm A Rocker: all licks and leads – Glenn.
6. Johnny B. Goode: Half-time section – K.K., then 1st section – Glenn, 2nd section – K.K., harmony section – Glenn & K.K.
7. Love You To Death: solo is K.K.
8. Love Zone: 1st section – Glenn, 2nd section – K.K., 3rd section – Glenn, 4th section – K.K., final section – both together.
9. Monsters Of Rock: intro and solos – K.K.
10. Ram It Down: 1st section – K.K., 2nd section – Glenn, 3rd section – K.K., 4th section – Glenn, 5th section harmonies – K.K., 6th section – Glenn, final section – Glenn and K.K.

Note: the track order in the book is different than that on the CD.

D. **Painkiller** (transcribed by John Tapella)

This portfolio is a transcription of the whole *Painkiller* LP.

Contents and leadbreak credits:

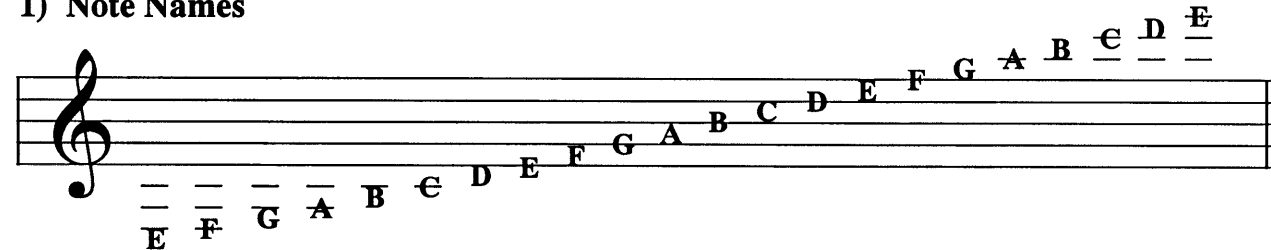
1. Painkiller: middle solo – Glenn, intro – K.K.
2. Hell Patrol: 1st half of solo – K.K., 2nd half – Glenn.
3. All Guns Blazing: all lead – Glenn.
4. Leather Rebel: harmony section – both, runs that follow – K.K.
5. Metal Meltdown: intro lead – K.K., then Glenn, solo – K.K., Glenn, K.K., Glenn.
6. Night Crawler: Glenn and K.K. together.
7. Between The Hammer And The Anvil: K.K., Glenn.
8. Touch Of Evil: all lead – Glenn.
9. One Shot At Glory: intro lick – Glenn, lick before 2nd verse – K.K., solo – K.K., Glenn, both together, outro – Glenn.

Note: transcription order same as on CD.

APPENDIX III

Note Names, Accidentals and Key Signatures

1) Note Names



2) Accidentals

The # (sharp) sign raises a given note by a semitone (1 fret)

The ♭ (flat) sign lowers a given note by a semitone

The ♮ (natural) sign cancels a previous # or ♭

3) Key Signatures

No sharps or flats = C major or A minor

1 sharp = G major or E minor

2 sharps = D major or B minor

3 sharps = A major or F# minor

4 sharps = E major or C# minor

5 sharps = B major or G# minor

6 sharps = F# major or D# minor

1 flat = F major or D minor

2 flats = B♭ major or G minor

3 flats = E♭ major or C minor

4 flats = A♭ major or F minor

5 flats = D♭ major or B♭ minor

6 flats = G♭ major or E♭ minor


APPENDIX IV


Note and Rest Values


1. Time Signature


This tells us how many beats per bar (measure) and what kind of note gets one beat. All of our examples are in 4/4 (also called common time). This means there are four beats per bar and that each beat is one quarter note long.


2. Note Values in 4/4 Time


 = whole note (4 beats long)

 = half note (2 beats long)

 = quarter note (1 beat long)

 = eighth note (1/2 beat long)

 = sixteenth note (1/4 beat long)

 = thirty-second note (1/8 beat long)


Note:  =  =  =  (1 beat)


 =  (2 beats)


 =  (4 beats)

3. Dotted Notes

A dot increases a note's length by half its original value:

 = 3 beats

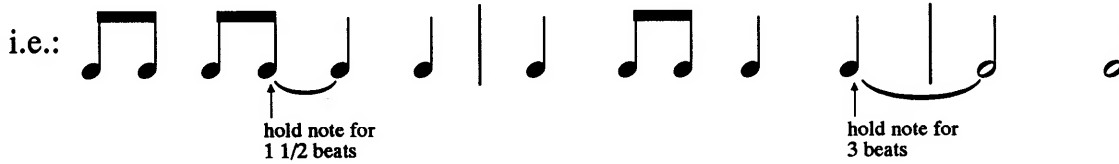
 = 1 1/2 beat

 = 3/8 beat

Note and Rest Values

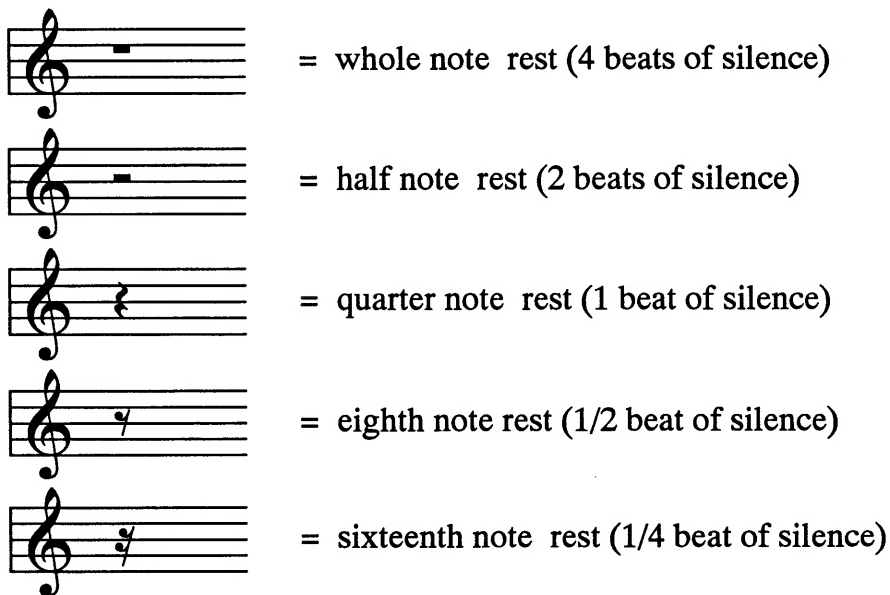
4. Tied Notes

A tie is a curved line that connects two successive notes of the same pitch. A tie tells you to only play the first of these two notes and then let it ring for its value plus the value of the note it is "tied to".



5. Rests

A rest tells you to "shut up!" and not play anything or let anything ring for the duration of the rest.



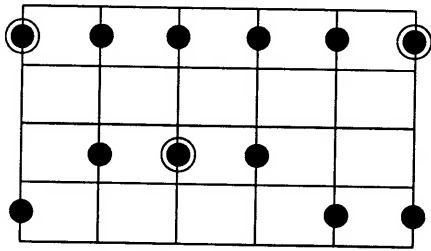
Note: A rest can be dotted, i.e.: ♪• = 1 1/2 beats of silence.

APPENDIX V

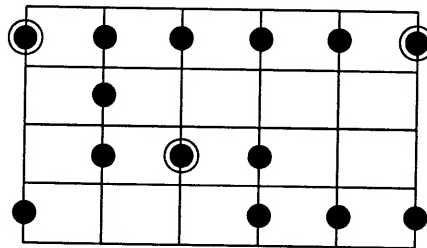
Movable Fretboard Diagrams of Scales and Modes Used in this Book

Note: ● = root note of scale or mode.

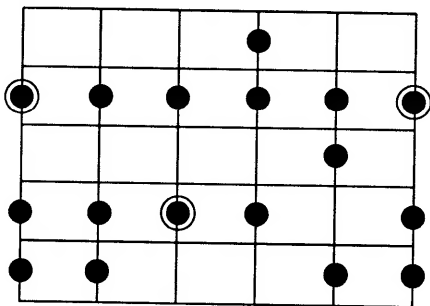
1) Pentatonic Minor Scale



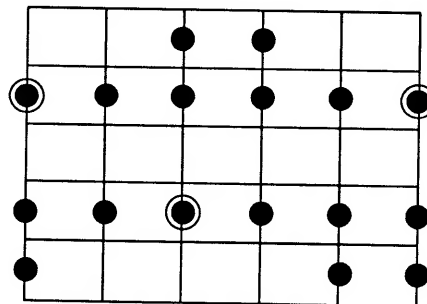
2) Minor Blues Scale



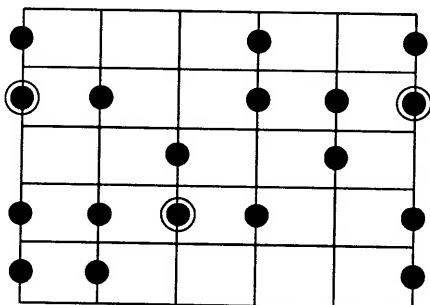
3) Natural Minor Scale



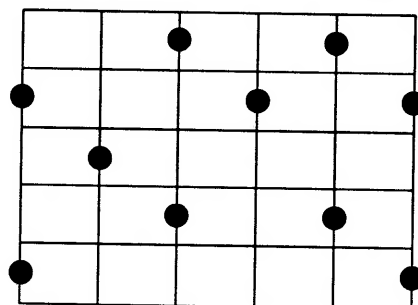
4) Minor Dorian Mode



5) Harmonic Minor Scale



6) Diminished 7th Arpeggio*



*Note: Due to this arpeggio's construction, any of the notes in it can be considered a root. (Think about it!)

**All Guns Blazing
Between The Hammer & The Anvil
Blood Red Skies
Call For The Priest
Come And Get It
Delivering The Goods
Desert Plains
Dissident Aggressor
Electric Eye
Freewheel Burning
Grinder
Hard As Iron
Heading Out To The Highway
Heavy Metal
Hell Bent For Leather
Hot Rockin'
I'm A Rocker
Leather Rebel
Love Bites
Love You To Death
Monsters Of Rock
Night Crawler
Out In The Cold
Parental Guidance
Private Property
Ram It Down
Rock You All Around The World
The Sentinel
Some Heads Are Gonna Roll
A Touch Of Evil
Turbo Lover
You've Got Another Thing Comin'**

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